ISSN 1059-1249

THE MAGIC LANTERN GAZETTE

Magic Lantern Society of the United States and Canada ©

Volume 14
Number 1

March 2002

www.magiclanternsociety.org

MAGIC LANTERN CONVENTION: ROCHESTER, NEW YORK, JUNE 28-30, 2002

By Convention Chairman, Ed Lennert

Plans are progressing rapidly for this summer's convention in Rochester, New York. The Dean of the Magic Lantern Showmen, Terry Borton, and Jack Judson (is there a handle for Jack), and Professor Optixs, Larry Rakow, have already been booked to entertain you with their individual brands of showmanship.

Over a dozen presentations and magic lantern shows will highlight this three-day event. A special session at the International Museum of Photography and Film: The George Eastman House, will include a behind the scenes tour of the museum's equipment archives as well as a tour of Mr. Eastman's mansion.

Lectures and demonstrations of interest to collectors and showmen will be held at Monroe College, the sight of the first Magic Lantern Society Convention, in 1981. One of the highlights of the convention will be a dinner cruise on the historic Erie Canal. As usual, the event will feature a "Buyer's Market" with hundreds of magic lantern related items for your consideration. Bargains galore are always the venue of the day at the Sunday Grand Auction. Hotel accommodations have been reserved directly across from the college at the Rochester Marriott Courtyard, where attendees can enjoy a relaxing atmosphere and plenty of time to mingle with old and new friends. Special rates for Magic Lantern Society members have been arranged at substantial discounts. Since only a limited number of rooms have been reserved, it is suggested you call 1-800-321-2211 now to reserve yours. A Thursday night reception for early arrivals is also planned.

Many of you may want to stay extra days to take advantage of the numerous recreational and entertainment facilities in the area. Rochester is located in the Finger Lakes Region of New York, a major tourist area for summertime fun. Whether it's a family outing to the "Six Flags Amusement Park" at Darien Lake, a visit to the restored 19th century Genesee County Village, a tour of Susan B. Anthony's House and Museum, a day at the Strong Museum of Dolls and Toys, an evening at the world famous Strasenburg Planetarium and Science Center, or a short trip to Niagara Falls and Canada, convention goers should save time for the many surprises in the Rochester area. Check out the Rochester area web site: www.rochester.com for more information.

INSIDE

- Would You like to Super Size that Slide
- Lantern Research on a Budget
- On With The Show Part III & IV
- P.T Barnum & the Magic Lantern

NOTICE

If your mailing label has a red dot beside your name, your dues have not yet been received. Send $25 to:
Secretary/Treasure
Sharon Koch
13540 Seabeck Hwy. NW
Seabeck, WA 98380

AND WOULD YOU LIKE TO SUPER SIZE THAT SLIDE IMAGE

By Larry Cederblom

Have you wanted a large image of that special slide? Well today's technology allows us to take slide images and turn them into posters, banners, window clings, and back lighted displays. Reproduction of slides can be done either by photographic method or with the use of a computer and flatbed scanner.

Photographic Methods:

Traditional camera and film are a possible way to make enlargements of slides. See previous article about photographing slides in the Summer 1999, Volume 11 Number 2 issue of the *Gazette*. The article describes how to photograph slides for cataloging and insurance claims. The setup described would work for color negatives that could be enlarged into posters. The color negative can be taken to a photo finishing shop and turned into a large color print.

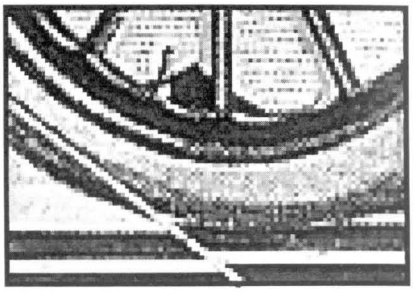
Computer and Scanner Method:

One of the easiest ways to enlarge a slide image is to scan the slide and print on one of the many wide format printers. The advantage to the use of the computer and scanner are that a number of things can be accomplished. First the image can be captured with enough resolution for a large enlargement, 30-inches by 27-inches or larger. Secondly, the image can be repaired and enhanced if necessary. For those slides that have met the fate of being cracked, they can be corrected to look like new. Corrections to poor coloring and other imperfections in the slide are easy chores using computer software to fix the problem areas. And finally, you have a choice of several different materials on which to print the image.

With some knowledge of computers and photo enhancement software, we will need a computer, a 600-1220 PPI scanner with transparency adapter, Adobe Photoshop or similar software, and storage media to transfer your file to a large format printer. Now we are ready to capture that image.

Digital Guidelines:

Digital images are measured in pixels PPI (pixels per inch) and are printed on devices that measure their output in DPI (dots per inch). A close-up example of pixels is shown below. The resolution of a digital image must be high enough to fool the eye into seeing a smooth continuous color image. To get the best looking image of a slide, it is important that the scanner collect sufficient data. An output resolution of 100 PPI at full size of the finished data file is necessary for printing on a 600-1200 DPI printer.



An enlargement of a digital image showing the pixels.

The Gazette
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Consider the following resolution guideline to prepare pixel-based files for large format printing.

Output size x output resolution (100 PPI) ÷ slide size = scanning resolution

As an example, we want an image that will be 30-inches wide. The slide has an inside image area of 2.875 inches wide x 2.625 inches high. Applying the formula (30-inches x 100 PPI ÷ 2.875 inches = 1043 PPI.) Rounded off to 1000 PPI as a scanning resolution. The file is 21.6 megabytes in size and when we enlarge it to our 30-inch wide output size our PPI is 95.83.

Some Other Considerations:

Do you want the mat of the slide to be included in the enlargement? Do you want the slide reproduced as is or with some clean up of areas that show dust and scratches? The things that look OK at actual slide size, look a great deal different at 1000% plus enlargement.

The Finished Product:

Large format printers can be found at Kinko's and other printers listing large format color inkjet printing, or large posters and displays. Images can be printed on canvas, banner stock, poster paper, vinyl, window clings, and plastic (lexan) for back lit applications. Our slide example printed here is 30-inches wide and printed on a mat photo paper. Total cost $145, which includes time for slide clean up and the printing of the poster.

Do-it-yourself super sizing can be a challenge. Manipulating those digital images requires some practice and knowledge of what happens when an image is enlarged. If all of this seems overwhelming or too technical I can give you a quote on what a slide enlargement, enhancement, and final product would cost.

Larry Cederblom
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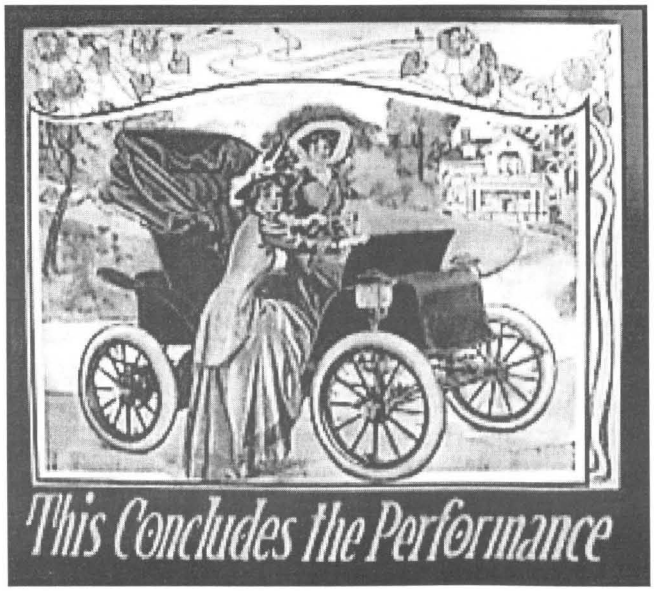
253-941-0593

Ed. Note: Larry is a computer graphic designer by trade and does excellent work. The editors have always been pleased with his results. Larry is totally responsible for the "look" of the 'Gazette.' We are fortunate to have such talent available to the membership.



LANTERN RESEARCH
(ON A BUDGET)
By Ron Easterday

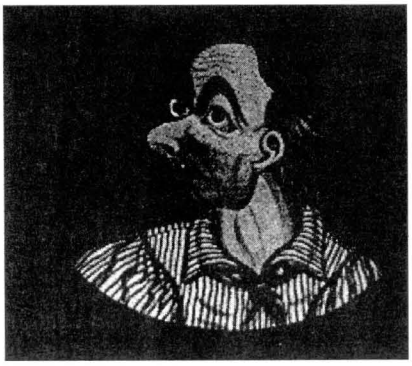
We would all love to make a trip to Jack Judson's Magic Castle, the collections in Rochester, or to Hollywood, and spend a week (or month) researching lanterns or slides, but if you are limited by budget and time constraints let me offer a few simple suggestions. I've found that if you are interested in obtaining the information, but not necessarily owning the original document, start with your local library. You say your library has no books on lanterns—probably true—but most have sources available for searching national collections, or in some cases the reference librarian will do this for you.

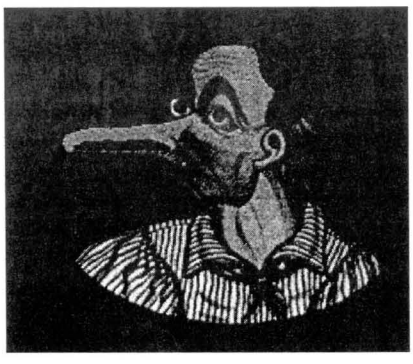
If you do not have a computer at home, most libraries have Internet access available as well. I am continually amazed by the number of universities, historical societies, and museums that have indexes of their collections, and sometime even pictures of the items available online. A couple of examples: The University of Virginia's rare book collection catalog is available online to anyone. I found and ordered a copy of the M.C. Lilley 1899 catalog. The photocopied pages came loose, which I put in a spiral binder, and I now have a nice legible copy, the same size and format as the original for less than $20.00. I have a set of lodge slides made by M.C. Lilley of the Brotherhood of Locomotive Fireman (B. of L.F.), and found artifacts of this group online at the Ohio Historical Society library website. The B of L.F. had a magazine that was microfilmed and could be requested by interlibrary loan. For a modest fee of $5.00, several rolls of microfilm were sent to my local library where I could view

continued page 4

lantern research continued

and print pages. Not the best quality, but I got the information. A kind librarian at Cornell University searched through several bankers boxes of material in one of their special collection libraries for me, and it all started with a simple e-mail I sent after searching their online library catalog. Through WorldCat, a service offered free through a public library, I obtained another list of lantern books. Again through interlibrary loan, in a couple of weeks I had several rolls of microfilm to view and printed out a complete copy of Modern Magic Lanterns and Their Management, from London, 1895. After trimming the pages to size and binding, one has a nice copy of the original. Several other rolls of microfilm have yielded interesting chapters on the lantern. Hope this gives you some alternatives to pining over those rare books for sale on eBay.





ON WITH THE SHOW PART III AND PART IV

(Parts I and II were printed in the Winter 2001 Gazette under the title "Opening Night.")
By Professor C.D. Isobar, AKA Floyd Hagedorn

Warning: The Surgeon General has determined that if you did not heed the warnings of Parts I and II it is unlikely that you will heed this one either. Purists are permitted to arm themselves with the following information but forbidden to use same as it would be sinful, based on their religious beliefs.

The Lantern is functional and the lamp is lit! If we only had some slides to protect! How often have you wished for a "complete" set of slides or the ability to produce your very own?

The American standard slide was 3-1/4 x 4 inches with an image measuring 2-3/4 x 3 inches. If you can tolerate a slightly smaller image, the present "medium format" professional cameras offer the full range of photographic possibilities with a 2-1/4 x 2-1/4 inch image. New cameras may be prohibitive price wise but used cameras abound at large photographic centers. Old "view cameras," 4x5s and 3x5s fitted with a 120 film carrier are economical choices also.

Kodak 120 Ektachrome Color Reversal film E100S delivers a warm, deeply colored transparency using daylight or a couple of "Lights of America" nine-inch circular florescent lamps, FCL30EX-L, 27K. These lamps are available with or without adapters for the table lamps at Wal-Mart or electrical suppliers. Cost, about $10.00 each. Mount these in an old aluminum pan from Goodwill for a reflector and you are in business. Of course if you want to pay more, go for professional studio lighting at a much, much higher price.

It is a good idea to "bracket" your first pictures (take the calculated exposure and also one stop over and under) until you are confident in your exposure settings. Light or over exposed transparencies project much better than under exposed. The film must be processed at a commercial type facility capable of E-6 processing. Have your exposed film developed but not cut or mounted. You will want to cut to suit and mount with photographic tape between two standard 3-1/4 x 4 inch glass plates. I have not encountered any heat problems but try to keep projection time to a minimum.

Kodak 120 is a paper backed film (like used in the old time box cameras) that sells for around $5.50 per roll. Processing runs $6.00. Total for 12 exposures is $11.50 or about a dollar for each color transparency.

A "copy stand," exposure metering and a shutter cable release are useful accessories when doing copy work. A little ingenuity will minimize the costs.

Make a few slides. Now that we know how to produce a photographic transparency, "On With the Show."

Part IV:

Warning: The Surgeon General has determined that few people read warnings and only a few of those actually act upon them!

Today we have a marvelous tool (toy) capable of transforming our dream slide into reality. Computers, software, scanners, cameras, and printers now available have the capability of delivering a transparency that when projected will deceive most "purists."

(The physical appearance may not be that great because of new materials. Your talents and the quality of the material you start with determine the end result!)

1. Start with the best material available.
- The best slide for duplication.
- The most perfect cracked or broken slide for duplication.
- The best original artwork, good media, paper without grain or pattern.
- The best photo, glossy with good color, no matte finishes.
- Largest physical size available.

2. Load your project with a high DPI (dots per inch/pixels).
- Load at 200 to 300% physical size.
3. Make repairs at a "zoom in" pf 300%; individual pixels can be changed.
- Evaluate your work by viewing the screen from a distance at normal size.
4. Resize your file to the desired print size before printing.
5. Print at highest DPI available.

The Hewlett Packard Deskjet 932C with "PhotoREt" and or 2400 x 1200 DPI capability; or equivalent, will produce good quality transparencies on C-Line Products #60937 Crystal Clear Transparency film. Twenty sheets for $17.00 at Sav-On and other suppliers. There is little difference in quality between PhotoREt and 2400 x 1200 settings but PhotoREt is much faster. (Which is still slow compared to plain printing.) The Crystal Clear transparency film is just that. No rough surface pattern to be amplified at projection.

6. Trim and mount your transparencies with photo tape between two pieces of glass of the format you prefer.

Lowe's Builders Supply offers a line of clear pine "hobby wood" in various thickness and lengths. The 3/8 material is just right for wood mounts. If your format is round, check out American Science and Surplus for 2 3/8 inch diameter by 1mm thick glass disks, item 22203, package of 15 for $2.25.

Now that we have touched all the bases and left out a multitude of known and unknown techniques, make a few slides and . . . "Get on With YOUR Show!"

FROM THE PRESIDENT'S CORNER

By Ralph Shape

A new year, a new world, a new adventure in life. We all need to work harder towards improving the world we live in through better communication, better cooperation, more tolerance, more neighborliness. Remember those New Year's resolutions you made? Try to remember them once a month and think about them again next New Year's.

A few words about the future. The Magic Lantern Society thrives because of the Gazette and the biannual meetings where we demonstrate our commitments to preserve the lantern and promote the public knowledge of the subject. In just a few short months we will gather in Rochester, New York to celebrate the tenth convention of the Society. I've heard some comments from members concerning a reluctance to travel in these troubled times. More than ever, now is the time to demonstrate our country's strength against any and all acts of terrorism. Travel is safer now than it has ever been. Yesterday 80,000 planes took off and landed safely. Today the same will occur and tomorrow the same will happen again. If we won't fly, we better not drive, and we better not venture outside of the

continued page 6

from the president's corner continued

house again. I think the country's stronger than that. We can get back to normal; more vigilant, but back to normal. I hope to see you all in Rochester in June. Half of our members live within a day's drive of Rochester. Ed Lennert is working hard to organize a pleasant weekend of learning opportunities through programs and museums. If you're tired of eBay here is the place to buy and sell to improve your collections. Most of all it's been two years since the last meeting and the greatest benefit of these conventions is the opportunity to renew friendships and make new ones amongst other lantern loving people.

Available time slots for presentations at the convention are filling up. Space can always be found if you have a story to tell. This is certainly a great place to hone your lantern skills. The audience is always friendly and understanding. We would like to have some experienced presenters, some beginning presenters, some technical, some history, some educational. Let Ed know and he'll try to work you in.

By the time this issue of the Gazette is published, the Society's web page will hopefully be updated. Check it out and suggest additions or corrections.

A new book is out that everyone needs on their bookshelf. Magic Visions Before the Advent of the Cinema, La Collezione Minici Zotti. Laura Zotti has put together a wonderful catalog of her collection with numerous beautiful illustrations of lanterns and slides. While most of the book is in Italian, several of the stories are translated into English.

Election of officers to run the Society for the years 2002-2004 will be finalized at Rochester. Nominations are open now. Ballots will be sent out in May for your voting. They must be returned prior to or at the convention.

Perhaps the hardest part of this job of president is completing this page quarterly, three months in advance of publication. It only gets done because of the unrelenting pressure constantly applied by the editors, Bob and Sue Hall. But if that's what it takes to get this to you on time I'll accept that. We also need to give credit to Larry Cederblom for the many hours he spends on Society business putting the Gazette together on the computer.

Don't forget Sharon Koch is patiently waiting for your 2002 dues to arrive. Of course, by the time this is published all will have paid up. If not, then you might receive a friendly reminder or two.

May your lantern shine brightly throughout the year.

P.T. BARNUM AND THE MAGIC LANTERN

By Richard W. Moore

Yes, a funny thing did happen on the way to the circus.

Approximately two years ago I was fortunate to purchase a set of eight wood-mounted exquisitely hand-painted slides. They were manufactured by Carpenter & Westley, 24 Regent St., London. Each slide's storyline is meticulously labeled on its edge in old script writing. It is estimated they were most likely made around the 1850s. While three slides were obviously missing from the set, it was clear that it was a traditional old fairy tale about a boy named Hop, and a giant. At that time I was left with the mystery of trying to determine the name of the fairy tale, as well as what were the missing slides.

About three months later I purchased a British set of Mother Goose Rhymes from a lady in England. She told me she had several other children's story sets, such as Don Quixote, Reynard the Fox, The Three Bears, and another story about five princesses. She did not know the name of this story. With my newborn granddaughter (the future lanternist) in mind, I bought the additional sets.

To my surprise, and pleasure, when they arrived the "five princesses story" turned out to be the same story as my wood-mounted slides. It was complete and labeled inside the wooden box as "Little Thumb." Part of the mystery was solved.

A search of Fairy Tale Web sites led me to "Little Thumb," a fairy tale written by Charles Perraut in the late 17th century. Originally the tale was known as "Le Petit Poucet." The story had all the historic fairy

tale features. The poor family, too many children, Ogre Giant, seven league boots, and a happy ending.

With a little clever scripting to cover for the change in type of slide, all I had to do now was to wait for an opportunity to use them for a show.

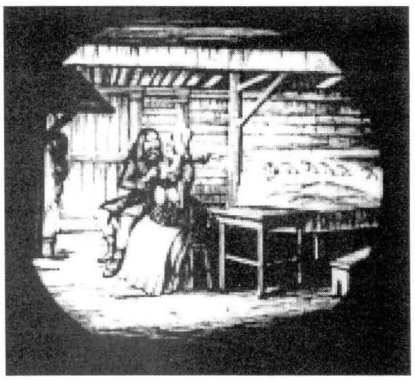
In the meantime, I started researching material on circus history for my presentation "The Magic Lantern and The History of the Circus." This soon led to Phineas T. Barnum and his book Struggles and triumphs: or, Forty Years' Recollections of P.T. Barnum, which he wrote in 1871. In the book Barnum describes at some length his relationship, and showmanship with Tom Thumb, "The General," including their three-year tour of England and the continent (1844-1847).

Arriving first in Liverpool they gave a successful three-day engagement at the Princess Theatre. From there Barnum headed to London. After typical Barnum finagling an audience with Her Majesty, Queen Victoria, was arranged. General Tom Thumb became an instant hit with the Queen and British Royalty, with a total of three visits to Buckingham Palace. This only increased public interest and opened doors for Barnum. The following quote from his book added to the excitement of my find.

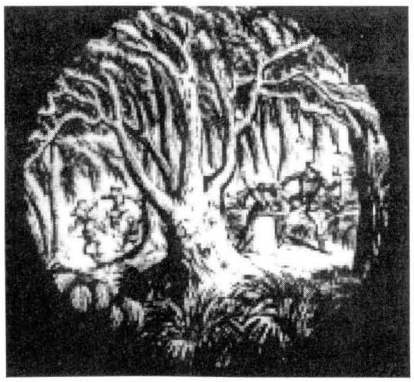
"We had the free entrée to all the theatres, public gardens, and places of entertainment, and frequently met the principal artists, editors, poets, and authors of the country. Albert Smith was a particular friend of mine. He wrote a play for the General entitled "Hop O' My Thumb," which was presented with great success at the Lyceum Theatre, London, and in several of the provincial theatres."

Further review of Barnum's book revealed that during his European trip he took his exhibition, including The General, to France. While there, The General played the part of the Petit Poucet in the play at several theaters, in fact soon learning his entire dialogue in French. These performances were such a success that Barnum decided he wanted such a play in English for his return to England and the United States.

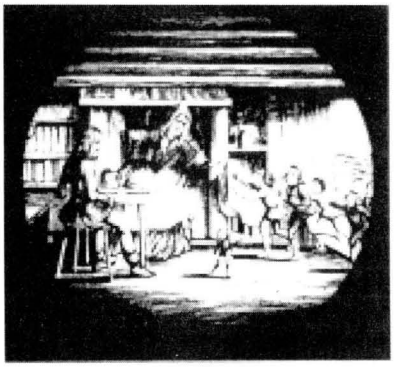
"So I wrote to Mr. Albert Smith, inviting him to make me a visit in Paris, intending to have him see this play and either translate or adapt it, or write a new one in



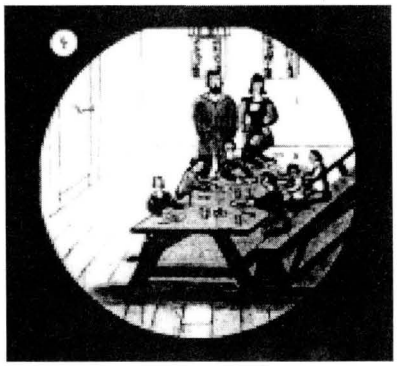
Slide 1 - The count proposed losing the children.



Slide 2 - The children are oft to the woods.

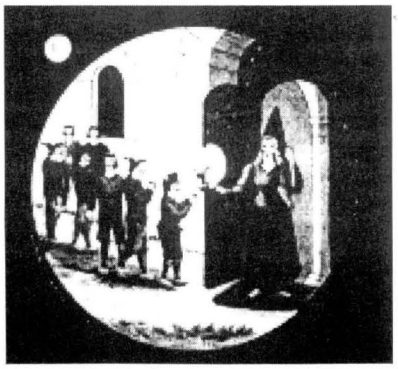


Slide 3 - Hop leads his brothers home.



Slide 4 - There is no more food.

Slide 5 - The bird ate the bread crumb trail.



Slide 6 - The children come to the Giant Ogre's house.

continued page 8

English. He came and stayed with me a week, visiting the Vaudeville Theater to see "Petit Poucet" nearly every night, and we compared notes and settled on a plan for "Hop O' My Thumb." Upon returning to England . . . 'The General frequently performed in Douglass's Standard Theater in the city, in the play "Hop O' My Thumb' . . . "

During this same period of time I talked to Ray Gilbert of the Magic Lantern Society of Great Britain about how he presented his lantern circus show. One thing led to another, and I mentioned my "Hop O' My Thumb" dilemma. He did some research and provided me important insight on the story's transition in title, which I present here.

"Le Petit Poucet" was the last of the tales Perraut included in Histories on Contes du Temps Passe, 1697. The first English version was published in 1729 in which the hero was called "Petit Poucet." By 1764 the name had changed to "Little Thumb." Little Thumb and the Ogre appeared in 1808. The name "Hop O' My Thumb" came later in the 19th century and in 1853 George Cruikshank illustrated the story as "Hop O' My Thumb, and the Seven League Boots."

Ray also sent me readings to go with the slides. He is a fine gentleman and a great help. During this period I was also able to obtain a set of Lapierre slides for "Le Petit Poucet," rounding out a collection of magic lantern slides that show the transitions in the fairy tale's title and conversion from French to English.

While it was clear that the play "Hop O' My Thumb" and the slide sets are basically one and the same, the question remained, who was Albert Smith?

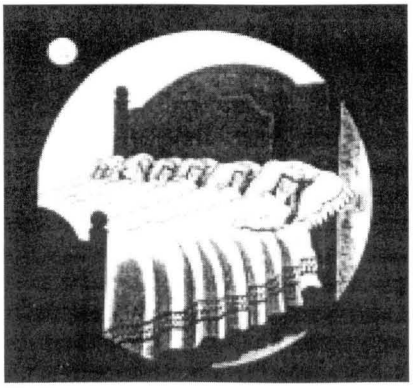
I immediately headed to the Barnum Museum in Bridgeport, Connecticut. However, other than the references in the book they were not aware of, and had no history of the play or Mr. Smith. I came to a dead end, or so I thought.

A few months ago on a snowy day, I pulled out of my bookcase a copy of The Ten Year Book of The Magic Lantern Society of Great Britain" and to my amazement on pages 68-71 there is the article on "Albert Smith, A Nineteenth-Century Showman" by Mike Simkin. A delightful and informative article in its own right, and even more fascinating in terms of its implication for the "Hop O' My Thumb" play and slide set. Was this the Mr. Albert Smith, friend of P.T. Barnum? Yes!

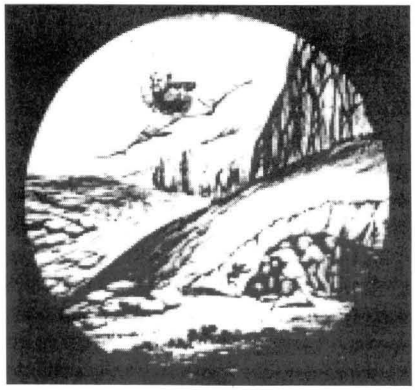
Albert Smith was very active during the 1840s to 1860s as a contributor for the Illustrated London News, a writer of at least thirty works and a showman. He presented spectacular panoramas and dioramas. While it appears he may have had little interest in the services of the magic lantern, nevertheless he prepared an illustrated lecture on Mont Blanc for the Polytechnic Institute in London and was a frequent member of the audience at many of the Polytechnic's lantern shows.

He was considered one of the most enterprising and creative entrepreneurs in the entertainment business. It would seem to be natural, and more than coincidence, that he and "The World's Greatest Showman," P.T. Barnum, met during Barnum's tour of England. They often spent one day per week sightseeing together during which Barnum would lead them on a whirlwind pace with , " . . . Albert Smith remarking that never in his life had he accomplished a day's journey on the Yankee go-ahead principle." Smith later published a chapter in Bentley's Magazine entitled "A Day with Barnum," in which he recounts

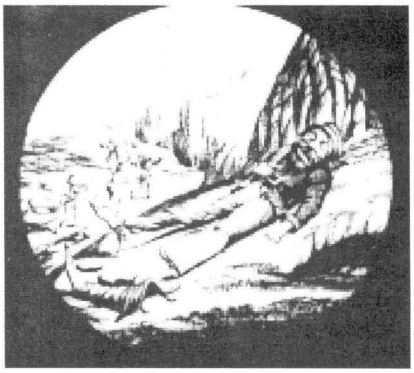
Slide 7 - The Giant Ogre discovers Hop.



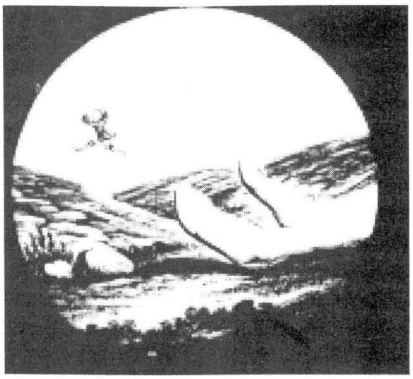
Slide 8 - Giant Ogre's daughters in bed with their crowns and/or Hop and his brothers in bed.



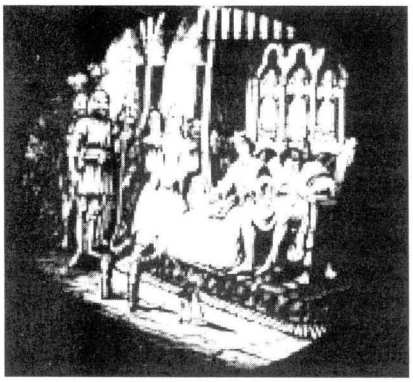
Slide 9 - The Giant Ogre and his seven league boots.



Slide 10 - The Giant Ogre asleep.



Slide 11 - Hop escapes in the seven league boots.



Slide 12 - Hop presents the boots to the King.

the rapidity and confusion of accomplishing all this business in so short a time.

Barnum even takes credit for influencing Albert Smith's career. "He (Albert Smith) often confesses that he derived his very first idea about becoming a showman from my talk about business and my doings, on this charming day when we visited Warwick. . . . I was greatly amused, some years afterwards, when Albert Smith became a successful showman and was exhibiting his 'Mont Blanc' to delighted audiences in London, to discover that he had introduced this very incident into his lecture, of course changing the names and locality."

What is intriguing about this entire search for the answer to one basic question ("What was the story?") were the many unexpected and coincidental turns it took, while producing so many positive pieces of information. It's exciting to see the overlaps of influence that occur across entertainment types from fairy tales, to plays, to the circus, to the magic lantern.

In this instance two men, P.T. Barnum from America bringing to the public the oddities of the world—some real and some not, and Alfred Smith from England bringing to the public the reality of the wonders of the world such as Mont Blanc, meet in yet a third country, France, and conspire together to modify a 150-year French fairy tale by Perraut, changing its name and assuredly some of the text. This in turn led to a set of magic lantern slides called "Hop O' My Thumb." All in the name of showmanship.

A few questions still remain. What happened to the missing four slides from my set? Who was the illustrator for the slides? Who else has a complete set of wood-mounted slides for "Hop O' My Thumb?" Is there an existing copy of the original script for the play?

Please feel free to contact Dick Moore, 203-457-1945, or e-mail rmoore0438@aol.com to share more information about "Hop O' My Thumb."

ON PHOTOGRAPHIC LANTERN SLIDES

By Tom Rall

Keystone 600:

What captivates me most, as I sort through and compare lantern slides from various different versions of the "600 Set" manufactured by the Keystone View Co., is the peek into the photographic record of the end of the 19th century and the beginning of the 20th century.

In short, these slides depict the blossoming of the Industrial Revolution. They are a chronology of the transition from the Agarian Age to an age which remains in constant change, the definition probably still remote and unimaginable.

Back then the wiring of telegraph and of electricity had begun. Oil wells were pumping; the first Model Ts were on the assembly line; the airplane beginning to amaze; a steam engine giving way to combustible. All these changes and many more were being documented in a succession of 600 sets.

Whereas at first glance I thought the content of the 600 Sets was probably identical and reported thus; I learned upon beginning serious comparison that, like the society it chronicled; the 600 Set was far from static.

continued page 10

My first realization came as I compared a list of the slides in a set owned by Society member Floyd Hagedorn to the set I bought which began my collection of Keystone slides. Floyd's list compiled the title, position number, and negative number for each slide in the set. There were some obvious variations between the two sets. Among these were different negative numbers for the position number with similar or related title; same negative numbers with completely different title; and different negative numbers with completely different title.

Later comparison between two separate sets revealed such variations as different cropping of the same negative and similar, but obviously different negatives, for the same position and negative number. Additionally, several images were plainly mislabeled and the print quality, in contrast and graininess for example, could be wildly inconsistent—no doubt a maddening trait for projectionists.

Society member Tim King, for whom I was supplying missing slides for his set, was the first to recognize the primary difference among the sets—that some sets had different masks! The discovery, I think, may lead eventually to a method for dating Keystone Company lantern slide production.

Before getting into such nuances, a brief digression into the history of the Keystone View Company might be helpful for context.

Keystone was started in 1892 by Amateur Stereo Photographer B.L. Singley of Meadville, Pennsylvania, according to William C. Darrah, whose books are among the primary references for photographic stereo views. By 1925 the company had become the largest producer of stereo views in the world. Keystone survived the Depression, with a flourish of production prior to World War II. And, much diminished, it survived into the early 1970s. From about 1864 the company was primarily a supplier of stereo systems for eye exercise, a business continued by Mast Industries of Davenport, Iowa, which purchased Keystone during the period.

It is not clear when Keystone began to make lantern slides from the stereo negatives, but probably it had begun to do so before 1898, when its Educational Department was established to market its visual materials to schools. An early company publication indicates the 600 Set was designed for use in elementary schools. Sold both in stereo view and lantern slide, the 600 Set debuted in 1906, according to Darrah, and would remain a staple of the department for at least the next quarter century.

Tim King's initial observation about the differing masks led to the idea that it may be roughly easier to date the periods in which the lantern slides of the 600 Set were made than for the corresponding stereo views, whose cardstock and basic format remained pretty much identical throughout the years.

A mask is a "paper frame enclosed within the two glasses of a slide," according to The Encyclopedia of the Magic Lantern. Some manufacturers, like Keystone, utilized printed masks, which contained information. These of course normally are original to the slide and become part of it once the two glasses are taped. Labels, for which there is no definition in the Encyclopedia, might also contain similar information to masks but might not be original to the slide since they are applied after the taping.

The differing Keystone masks, King observed, contained two distinct formats on the side printed with information about the company itself. Both our sets, it turned out, had the company information printed in gold ink on a black background next to a gold dot. Hagedorn's set, I later confirmed (and a few of the slides I was sending King) had the company information printed in black ink on a white background next to a black star. The other side of the mask in all three sets was exactly the same format. All contained a position number, negative number in parenthesis, and slide title—black ink on white.

All three of these sets (and several others I have seen) were packaged in a custom designed stacking oak cabinet containing 12 drawers of 50 slides each and also a card insert on which was printed a further description for each slide. All these sets contained only B&W slides; however I have come across a few hand-colored slides with verifiable 600 Set position numbers and suspect a hand-colored set might surface.

Comparison of the two styles of sets determined that the gold dot set preceded the black star set. It turns out that both these style sets were preceded by another, earlier version. Though I have yet to see a complete set of the earlier version; that mask was similar to the gold dot set for the company information but differed from the other two by having the position number as an applied label rather than part of the mask.

This earliest set was accompanied not by a card insert for each slide but by an accompanying booklet corresponding to the views in each drawer. Each page of the booklet was devoted to a single view contained (I believe) the same descriptive information that appeared on the back of the corresponding stereo view, as did the later inserts.

The earliest set probably also included the oak cabinet, but more research (particularly valuable would be a run of catalogs for the educational department) is needed for verification and precise dating.

In the meantime, here's my best guess for dating the 600 Set: The applied numbers from about 1906 to about 1914; the gold dots with position numbers in the mask, about 1914 to about 1923; and the black stars, about 1923 to about 1935.

In a future column, I'll talk about three other mask styles that predominated in three other periods of Keystone lantern slide production.

Meantime, here's some gossip:

After an earlier column Alan Kattelle e-mailed asking that I devote space to recent slide prices. Though I referred him to the search mechanisms of eBay for the best price guides, I will report that 600 Set with cabinet recently sold there for $2,200.

Karl Link reported attending a presentation by David Francis in Rochester in December and raved about David's beautiful triunial.

I took my wife, Debi Tucker, and 11-year old son, Brady, to a Terry Borton Christmas show in Arlington, Virginia. Terry, "a fourth-generation lanternist" according to The American Magic Lantern Theater program, was accompanied by not only the talented Jacqueline Alvarez, who performed at the last two conventions, but also by his grandson, Eric (10) and Seth (9) Kolker, hopefully a new generation to keep alive both family and lantern tradition.

WESTWARD HO!!!

Extracted from The British Press and Jersey Times
Saturday, 4th May, 1872

Submitted by Damar Wadington

Mr. E.T. LeMesurier, Queensland Government and general passenger Agent will deliver three Descriptive Lectures: May 7, Around the World by Steam; May 8, Emigration and its Advantages; and May 9, The Far West.

The lectures will be illustrated by a large number of views of different places of interest in the United States, Canada, India, China, Japan, &c., &c., exhibited by means of powerful oxy-hydrogen lime light. Intending Emigrants will find this an excellent opportunity of obtaining reliable information as to how, when, and where to emigrate. At the close of each lecture Mr. Le Messurier will remain to confer with any who may be desirous of consulting him on Emigration matters, when he will give all information and assistance required. Friday 10th May.

The Far West:

Yesterday evening, Mr. E.T. LeMessurier, Queensland government and general passenger agent, delivered the last of three lectures on emigration in the Prince of Wales' Rooms, under the above title. The lecture was illustrated by a large number of views of places of interest, shown by the aid of an oxyhydrogen light apparatus. He began by defining the exact meaning attributed by him to the rather vague term which he had chosen as the title of his lecture, and then proceeded to give details of the states comprising the west territories known by that name. He began with the Western States proper: Michigan, Illinois, Indiana, Wisconsin, Minnesota, Iowa, Nebraska, Kansas, Missouri, Texas, and Colorado, taking each of them up in the order mentioned and speaking of its population, extent, peculiarities, natural resources, geographical features, &c. He also went into matters more

continued page 12

particularly interesting to intending emigrants, the conditions of trade in the various states, the rate of wages consequent on it, the prices of provisions, &c., and he expressed himself ready to supply still further detailed information on any subject that an intending emigrant might wish to be enlightened upon. As a rule, his description of the states are capable of summarization.

Thus, Michigan, is a trading state owing to its great extent of shore, and well adapted to emigration. Wisconsin is a broad plain and is divided into tillage and pasture districts; there is also considerable timber there, and its largest city, Milwaukee, is the most impressive town of the Northwest, save only Chicago. It has a good trade in flour. Wages are good there and provisions cheap.

Illinois was taken up next. It is noted for the production of breadstuffs, wheat, corn, and hay being the leading crops. It has also good trade in cattle and many mines. A mention of its railway leads one to Chicago, which was minutely described, and the mistake of those flocking to it in such numbers was dwelt upon forcibly.

Iowa was next spoke of, and the lecturer expressed his opinion that no State in the Union offered greater inducements to emigrants. Its splendid system of communication by water and rail, its fine climate, with the perfect drainage of the towns, rapidly increasing trade, good wages for nearly every class of industry, and its manufactures, were all gone minutely into by the lecturer. The education system of the state was also fully described, as was its chief town, Davenport, with its public buildings and newspaper press.

Kansas the lecturer described as essentially an agricultural state, and therefore it is farmers and their assistants who are there principally of use, and he read a letter he had received from an emigrant of that class he had sent there describing the place.

Nebraska was mentioned as being one of the best states for the emigrant. It has great natural capabilities, land may be had for £1 per acre, not liable for any debts and free of taxes for five years, the climate exceptionally good, work plentiful, and having great convenience of water carriage, and also railways, the line from San Francisco to New York running through it.

After Nebraska, Colorado was dealt with. It is a state which is almost equally divided into plains and mountains, and has pastoral, agricultural, and mining districts. Passing along the Pacific Railway, Mr. Le Messurier carried his hearers to Utah, touching on the towns at the various stopping places, Cheyenne, Laramie, and Ogden. He fully described the territory of Utah. It is great in mineral products, and the principal hold of the Mormons. Salt Lake City was mentioned in glowing terms, and Brigham Young's history and description was given.

The grandly picturesque route to Nevada was next described, the wonderful engineering difficulties which have been overcome receiving special mention. Sacramento City was next described, its situation and character, its public bodies and the railroad system of which it is the centre. The extraordinary engineering feat of raising all the blocks of building some ten-feet by the action of screw jacks and filling the earth underneath, was there carried on successfully, the consequence being that the city now floods.

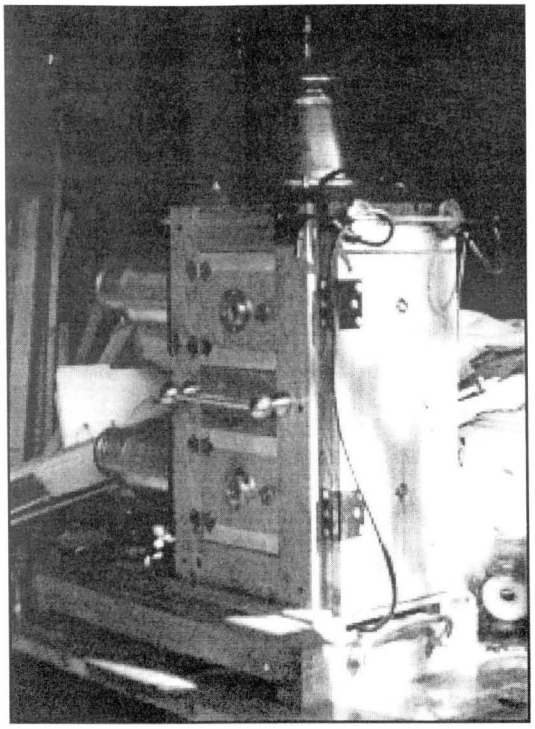
Oakland, which may be considered almost a suburb of San Francisco was next reached and fully described. It is a splendid town and is chiefly inhabited by the Californian merchant princes and their dependents. There are numerous schools, and at their heart is the University of California. San Francisco is then arrived at. This world-renowned city, the lecturer described very fully. He remarked on its situation, partly built on embankments stretching into the bay, its magnificent hotels, its splendid harbour, and its history. The climate and other local peculiarities were also touched upon, as were the public buildings and institutions, its churches, newspapers, and magazines, 60 in number, some of them being published in French and German.

After having described San Francisco, the lecturer went on to do the same office for the state of which it is the chief town, California. The land was stated to be remarkably fertile, much of it producing more wheat, grapes, fruit to the acre than any equal quantity of land in either the Atlantic States or in Europe. There are, however, occasional droughts, floods in the valley, and slight earthquakes; but even in the driest season the wheat crop approximates to that of the Eastern States.

Taking California as a whole, a poor man has a better chance of improving his condition there than in half the other states, wages being very high. There are immense quantities of land for disposal, amounting in all to fifty thousand square miles. The manufacturing industries are

rapidly increasing, but are at present far below what the country can really support. San Francisco is naturally the centre of all this. Even in 1860, however, the manufacturies numbered about 3,000, having an employed capital of £5,000,000, and employing twenty-five thousand persons, consuming over £3,000,000 worth of raw material each year and turning out manufactured articles worth about twelve million dollars.

The climate is very fine, and the northern coast near Cape Mendota occupies the same position with regard to the rest of the states that the Mediterranean coast does towards Northern Europe. Labourer's wages the lecturer stated to be from a dollar and a half to two and a half per diem. Stone masons obtain from four to five dollars per diem (the payments being in gold, and the dollar being worth 4s. 2d.). He remarked that "it was a good way to California, but a man is pretty sure to do well after he gets there." The lecturer was wound up by an elaborate description of the wonderful scenery and vegetable productions of this state, and the highest waterfalls in the world, those of Johamote, 3,100 feet high.



MAKE YOUR OWN LANTERN

By Terry Borton

Gale Wollenberg is one of those people who seems to be able to make anything from anything. So when Gale recently retired and decided he wanted to expand his avocation as a magician with a magic lantern show, he didn't go on eBay, he went into his shop. After a few experiments, a number of questions to Society members, and a lot of sweat, he emerged with a very handsome biunial. The lenses came from old copiers and slide projectors; the brass fittings from lamps, the wood from old furniture. Gale created his own slides too, copying pictures from Victorian books and then coloring them himself. Now he's busy creating a Marcy Sciopticon.

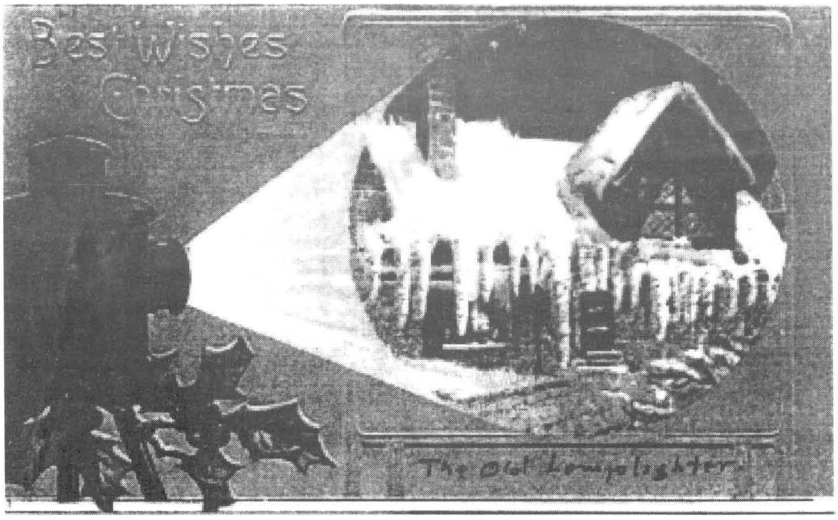
Though not a Society member, Gale's talents are available to Society members who may need repairs or re-creations. He can be reached at redotter@networksplus.net, or by writing him at 1912 S.W. Lincoln St., Topeka, KS 66604.

BACK ISSUES OF THE GAZETTE

By Ron Easterday and Sharon Koch

The following back issues of the Gazette (called the Magic Lantern Bulletin in the early days) are available from Sharon Koch, secretary, for $4.00 per copy. Contact her at: Sharon Koch, 13540 Seabeck Hwy. N.W., Seabeck, WA 98380, 360-830-5209, GSCN42B@prodigy.com.

January, March, June, September, and December 1983; March and December 1984; April, July, and November 1985; March and June 1986; October 1987; April and November 1988; May, Fall and Winter 1989; Spring and Fall 1990; Spring, Summer, and Fall/Winter 1991; Spring and Summer/Fall 1992; Spring, Summer, and Fall 1993; Spring, Summer and Fall/Winter 1994; Fall 1995; Summer/Fall 1996; Spring, Summer, Fall, and Winter 1997; Spring, Summer, Fall, and Winter 1998; Spring, Summer, Fall, and Winter 1999; Winter, Spring, Summer, Fall 2000; and Winter, Spring, Summer, Fall 2001.



COINCIDENCE AND SERENDIPITY

By Bob Bishop, The Old Projectionist

Coincidence and Serendipity. When they occur simultaneously, strange things happen. Many members of this Society received a postcard from me which featured a small black iron magic lantern projecting a jolly Santa Claus, happy children, and a most decorative Christmas tree.

I received not only a similar card but also a phone call from Jack Judson congratulating me on my choice of Christmas cards. It featured the same small black iron magic lantern, the same sprig of holly, but the image being thrown by the lantern featured two angels. Undoubtedly the two cards, his and mine, were from the same series. "The little card fitted my situation," remarked Jack. "I'm bonded to the magic lantern and Linde, my wife, collects angels. Bought the card on the Internet."

Bob Skell of Wenatchee, sometimes known as The old Lamplighter, phoned the following day. When I informed him of my conversation with JJ, Bob exclaimed, "I've got one of those cards. I'll send you a copy."

Sure enough there arrived shortly at TOP's home in Port Angeles, the third Christmas card of that series. Skell's card featured a winter scene of a country house projected by the same small black iron lantern, sitting on a tripod with the same holly and berries.

"I think this card was also found because of the Internet," wrote The Old Lamplighter. He sent along the reverse side of the postcard which

showed the Christmas card had been sent by someone with the initials C.D.W. and mailed to Mrs. Annie Tims of Mehama, Oregon. It was postmarked Portland, Oregon, December 23, 1908.

Well, Annie Tims, you probably are long gone by now, but the little Christmas card you kept gained the interest of at least three widely separated members of this Magic Lantern Society some 90 years later.

BUSINESS BOOSTER NO. 2

From Reel Life
Submitted by Bob Hall

A gentleman saw a wonderful production in one of the large theatres last week. The leading lady played her part with such charm that all through the performance he wondered who she was. It seemed too bad not to have been supplied with that knowledge. It would have added interest to the picture. Especially so as it was her acting that carried the picture to completeness.

It would have been so simple to have shown a slide of her before the picture was shown, and two patrons at least would have been pleased. How much more important is it to show a slide the day before, announcing the stars to appear the following day. It would draw many person back on the following day that would not otherwise come.

Manhattan Slide Co.
23 East 26th St.
New York City

MEMBERSHIP BOOK CHANGES

1. New members, Sheryl Gentle and Milt rathbun have moved into a new house. Address is 2532 Monroe Ave., Everett, WA 98203. Phone number: 425-348-4590. E-mail: sgentle@foxinternet.com

2. Robert Wilson has a new e-mail address: rgwils@sympatico.com

BITS AND PIECES

1 In 1904 Auguste and Louis Lumiere patented the Autochrome system, an early color film process. This we knew when we recently sold an auto chrome on eBay. What we learned from a knowledgeable customer was that starch grains are dyed red, blue, and green and combined to produce the intense colors.

The way the light hit's the plate may make parts of the red look yellow. There is also a similar process of the time which is almost identical to the auto chrome. It is called agfacolour and came into use around 1916. The way to tell the difference is: Autochrome plates have a layer of black behind the colors. You can see bits of black that have filled in the spaces between some of the colors. The agfacolour plates do not have this. Autochrome and agfacolour were the only two processes on glass plates that used irregular specs of color. All other three color additive processes of the time on glass used a more regular pattern . . . Like intersecting lines, or dots and squares etc. In a lot of cases the transparencies are what is called "Dufaycolor film." These are easy to identify as they are made up of red, green, and blue vertical and horizontal lines.

2 Interesting magic lantern information is exchanged on the Yahoo Magic Lantern group chat line. It is the most effective way to get answers to your magic lantern related questions that the editors have seen because someone always responds, and usually multiple responses are given. We are unsure if our "sign up" information is current so contact Dick Wood (who founded the chat line) at dick@alaskawanted.com to find out how to belong. You get copies of all e-mails sent and can take an active part or just read what others have to say. Either way we guarantee you will expand your knowledge of lanterns and slides.

3 John Potter has sent in an other related web site to visit, "I ran across this one in Popular Science. It is a web site on albumen prints. The site is albumen.stanford.edu"

4 Another e-mail of value to collectors is that of members Bryan and Page Ginns. Periodically they hold Antique Photographica absentee mail/phone bid auctions and the editors have gotten some great "finds" in the past at reasonable prices. If you aren't getting advance notice of sales, reach them at 518-392-5805 or e-mail: the3dman@aol.com.

CLASSIFIED

Wanted:

I have 10,000 fantastic art history slides more than I need, and I would like to trade some or all for other subjects. I am willing to consider any subject and trade more of my slides for less of yours if the ones being offered are more valuable. I am open to offers! Please contact me at steve@stevetobin.com or 610-346-6058.

Wanted:

Condenser lens, outside diameter about 4 1/2 inches in chrome or nickel cell, thickness about 2 1/8 inches. May have a small flange at one end. For "The Enterprise" lantern. Ideally a matching pair, but will buy a single one! Shipping only required within U.S.A. David Evans, 40 West St., Alresford, 5026 9Av, U.K.; phone 011441730-894086' e-mail: devans7331@aol.com.

For Sale:

40-year collection of lanterns and slides. Contact Brian Parks at Box 3168, Alpine, WY 83128; phone 307-654-7779; e-mail: skookum@silverstar.com for details.

Wanted:

Still hoping to resolve some dissolves. I'm sure my collection of dissolving slides is very similar to many of yours. A few sets of both dissolve slides, and a lot of slide A, but no B, or B, but no A. The following is a list of my partial sets.

- The Christian Graces: view A (Hicks)
- The Martyred Christian; The Victim
- Niagara Falls; View of the falls in daylight with people in foreground
- Believers Vision; view B (Brooks)
- Gone; The Empty Crib; view B (Brooks)
- Ill fated ship; I have view B; Among the icebergs & C, Ship on Fire; Looking for A
- Schoolboys first cigar; view A; This is an extra, ready for trade

Perhaps someone in the society has one of the missing ones that they might want to sell, or even better, perhaps trade, so we both end up with a complete set. Please feel free to contact me, Dick Moore, at 203-457-1945; e-mail: rmoore0438@aol.com; or snail mail 259 Fitch Hill Rd., Guilford, CT 06437.

For Sale:

Gummed, precut binding strips; cover glass, thousands of slides. Tom Rall; phone: 703-534-7612; e-mail: marketflea@aol.com.